

The background of the entire page is a repeating, diagonal pattern of musical staves with notes and clefs, rendered in a light tan color. The text is centered and printed in a dark, serif font.

The Gramophone Shop, Inc.

*Record Supplement*

*for*

August, 1948

EIGHTEEN EAST FORTY-EIGHTH STREET

NEW YORK 17, N. Y.



# CODE SYMBOLS

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AS	L'Anthologie Sonore	MC	Musicraft
B	Brunswick	MS	Sonora
BAM	Boite à Musique	MW	Hargail
C	Columbia	OL	L'Oiseau Lyre
CAP	Capitol	P	Parlophone
CET	Cetra	PD	Polydor
CM	Columbia Masterworks Set	PIL	Pilotone
CON	Continental	SON	Sonart
CX	Columbia Two-Record Masterworks Set	TC	Technichord
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G	Gramophone (HMV)	V	Victor
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*Vol. XI*

*Record Supplement for August, 1948*

*No. 8*

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## JUST ARRIVED!

### A NEW COMPLETE RECORDING OF VERDI'S "AIDA" WITH BENIAMINO GIGLI AS RHADAMES

Others in the cast include: Maria Caniglia as Aida, Ebe Stignani as Amneris, Gino Bechi as Amonasro, Chorus and Orchestra of the Rome Opera House, conducted by Serafin.

Sung in Italian and complete in twenty 12" imported records (40 sides);  
Nos. G-DB6392-6411; price \$52.40 (Automatic: G-DB9131-50)

## BACH (JOHANN SEBASTIAN)

BACH: Concerto in C major for Three Harpsichords & Orchestra. Manuel & Williamson Harpsichord Ensemble (5 sides) & RAMEAU: Les Cyclopes. Dorothy Lane, harpsichord (1 side). Three 12" records in Set MC-50; price complete with album \$4.05. (Available in automatic sequence only)

Musicraft is happily continuing to dig up and reprocess its war-buried recordings. To date it has returned to the catalogue some first-rate items—to name but two, Bach's Toccatas & Fugues Volume I (MC-36) and Buxtehude Organ Music (MC-40), both superbly performed by Carl Weinrich. Much that gleams of gold still remains so while we're on the subject we might just as well put in our bid for the Bach Chorale Preludes (MC-22), the Buxtehude Missa Brevis (MC-24) and the Haydn Divertimenti for Flute and Strings, Op. 100 (MC-17). If only out of

gratitude for these good deeds performed to date and the anticipation of those to come, I wish that I could say that the present revived offering was up to the high musical standards set by Musicraft's former artist director, Herman Adler. But in truth this performance is anything but inspired.

Tempi are unaccountably slow, and while this is not of itself an unpardonable offense (the general question of Bach tempi remains as yet an open one), it is however unpardonable to go so far as to make the outer movements—marked "Vivace" and "Allegro" respectively—sound like death marches. Even Bach's "sorrow" contains a joy which, arising from an inexhaustible faith in the "good," pervades all of his music.

The deficiencies of this album are partially redeemed by an excellent odd-side performance of Rameau's "Les Cyclopes" by Dorothy Lane, but this is more than counter-balanced by surfaces not up to the mark of this company's previous



efforts. All in all, the question that faces the ardent Bachian—for lack of the Odeon recording by unnamed soloists under the direction of Ducasse (0-7508/9) or the likelihood of its availability in the near future—is whether he can supply by aural imagination what is here lacking: the spirit of Johann Sebastian Bach.

## BAX (SIR ARNOLD TREVOR)

**BAX:** Elegiac Trio for Flute, Viola & Harp. Martin Ruderman, Milton Thomas and Lois Craft (3 sides) & **DEBUSSY:** Syrinx, for flute unaccompanied. Martin Ruderman (1 side). Two 12" records in Set ALCO-AC205; price complete with album \$3.78. (Available in automatic sequence only)

This music bespeaks the world of dreams, a world perhaps not even truly desired by its creators but called into being in a flight from a reality that must have been both unpleasant and too challenging. It drifts along without internal shape or even contrived form and when a full measure of melancholy has been poured forth, the sounds come to a halt. Such an art of sprawling "atmosphere," of human beings oblivious to the larger universe about them has never placed high in my scale of musical values, but it cannot be denied that this album will find great favor and ready listeners. This is especially the case inasmuch as both the individual and the collective skill of the performers are of a rare excellence.

In the past, Alco recordings have generally lacked the spaciousness so necessary to good sound on discs; this release shows improvement in this direction and sets a new technical high for this company.

## BERLIOZ (HECTOR)

**BERLIOZ:** *La Damnation de Faust*, Dramatic Legend ("Opéra de concert") in four parts, Opus 24. A slightly abridged recording sung in French. Soloists, Emile Passani Chorus, & Grand Orchestre Symphonique conducted by Jean Fournet. Fifteen 12" imported records (30 sides), Nos. C-LFX614/28; price \$39.30. (Available in manual sequence only)

Having never before been exposed to a Berlioz "opéra" except for the fragments performed in concert and on records, a hearing of this wartime recording of "*La Damnation de Faust*" was for me a rewarding experience. It revealed for example that in the matter of accompanied recita-

tive Berlioz studied as well as admired the works of Gluck and even his French predecessors, while from the Berlioz choruses it is apparent that Bizet for one learned a great deal.

These observations are however merely external evidences of the continuity of the French musical tradition; there are also evidence of discontinuity. For one thing, unlike the human dramas of Gluck, this is not at all dramatic music, a fact clearly shown by the title page of the autograph score where the words "opéra de concert" are struck out in pencil and "légende" substituted therefor. More specifically it is; certainly not Goethe's "*Faust*" although Berlioz believed that he was extracting the "essence" of that classic work, and did in fact appropriate several of its scenes. Nor is the "*Damnation*" symphonic in the Beethovenian sense despite the composer's desire to assume the mantle of Beethoven. I find this work to be simply programmatic—a series of tableaux with a connecting thread of recitative. As such it betrays both its heritage and the historical period of its composition, for it contains both the residue—however pale—of eighteenth century French rationalism, and the vain storming of the heavens so characteristic of the Romanticists. With gay abandon Berlioz transfers the setting of the opening scene to the plains of Hungary so that he can slip in the stirring Rakoczy March; he revels in the dichotomy of heaven and hell; he grasps every opportunity to treat in imitative style the darker aspects of nature. These qualities make "*La Damnation de Faust*" perhaps the arch example of the first period of French Romanticism just as much as the composer's native gifts make it as well a most absorbing composition.

In the short time available to me, I have ploughed through this performance with the aid of a score and found it to be surprisingly complete. Only a few short instrumental passages are omitted in the course of the work while in the last of the four parts, the two small cuts do no real damage. The orchestra is authentically led by a most capable hand even if I find a few of the tempi—the Rakoczy March for example—a shade erratic. The chorus sings with vigor, precision of attack and a clarity of diction rarely found with such a large body of performers. The recording balance does tend to favor the chorus and soloists over the orchestra, and obscures some of the niceties of the ingenious if flashy scoring, but then by compensation, the diction stands out with added clarity. Mona Laurene (Marguerite) and Georges Jouatte (Faust) both display excellent vocal equipment employed throughout with a fine sense of declamatory style and impeccable taste. Paul Cabanel (Mephistophélès) and André Pactat (Brander) are also worthy of praise although the intonation of the former is not always as accurate as one might like to have it. There are stirring moments in this rather unusual score, and it is good to have it at last on records—and at that on such excellent ones.



**BOYCE (WILLIAM)**

**BOYCE:** *The Song of Momus to Mars* & **VAUGHAN WILLIAMS:** *Orpheus with his Lute*. Roy Henderson, baritone & Erick Gritton, piano. 10" imported record (2 sides), No. D-M583; price \$1.57.

An unusually fine record sung in a manner that leaves nothing to be desired. Boyce may be somewhat short-winded in his instrumental music but in his songs one finds real pleasure. The Vaughan Williams song is an unpretentious and tasteful setting of the well-known Shakespeare text. And consonant with the musical merit of this disc, one finds this record spacious and rich in sound, perfect in the balance between voice and piano.

**BRAHMS (JOHANNES)**

**BRAHMS:** *Symphony No. 1 in C minor, Op. 68*. Vienna Philharmonic Orchestra conducted by Wilhelm Furtwängler. Six 12" imported records (11 sides), Nos. G-DB6634/395 (last side blank); price \$15.10. (Available at present only in manual sequence).

On the heels of the unusual performance by Furtwängler and Menuhin of the Beethoven Violin Concerto (reviewed last month) comes another Brahms First Symphony. It makes the tenth in a long list of excellent recordings of this work now available to the record buying public. Hence the first impulse of this reviewer is to ask: Why?

Listening to this performance one finds that there is an answer to this question, and a good one. Under the capable hands of a great conductor, a symphony wrung dry by "heroic" treatment becomes alive and refreshing — almost a completely new experience — when played with the classic restraint Brahms so avidly strove to build into his spirit and his music. The cool hand directing this performance succeeds in pulling together the loose ends of this extended work where the passion that Stokowski for one injects into it tends to tear it asunder. I find the tempi a little on the slow side, and some of the cadences a shade too stretched out but these are blemishes not discrepancies, and are not indications of romantic "interpretation." This is a recording to be heard, not talked about.

**BREVAL (JEAN-BAPTISTE)**

**BREVAL:** *Sonata in G major for Violoncello & Piano* (3 sides) & **FRANCOEUR:** *Sonata in E major for Violoncello & Piano—Adagio and Allegro Vivo only* (Arr. Trowell) (1 side). Bernard Michelin, 'cello and Tasso Janopoulos, piano. Two 12" imported records (4 sides), Nos. C-LFX691/2; price \$5.24.

These are the first records to appear featuring the music of Jean-Baptiste Breval, and the third disc to contain any music of François Francoeur. Both of these composers were French instrumentalists who lived under the crippling shadow of the Viennese classicists, and who for many reasons have remained relatively unknown. To be sure the music is not of the greatest profundity, but it does display to advantage the better French virtues; careful organization, restraint, clarity, the neatly joined phrase, sparkle. The music is written for an instrument (the 'cello) which these days is more often than not heard gushing forth lush and banal sounds. It is hence to the credit of M. Michelin that the qualities of this music mentioned above are successfully and tastefully projected in these sonorous recordings. For no reason that I can fathom, these selections are transposed one semi-tone higher than written.

**BRUCKNER (ANTON)**

**BRUCKNER:** *Ave Maria* (1 side) & **JOSQUIN DES PRES:** *Tu Pauperum Refugium* (1 side), a cappella motets for mixed voices. Strasbourg Cathedral Choir conducted by Abbé Alphonse Hoch, 12" imported record (2 sides), No. C-RFX71; price \$2.62.

A most odd coupling of two composers separated by four centuries. I can't imagine whether the Bruckner was designed to carry the "feeble" Josquin or vice versa. It makes little difference; each side alone is worth the price of this record. Another recording of the Bruckner "Ave Maria" by the Dresden Kreuzchor was not available for comparison, but it could hardly alter my hearty recommendation of this spaciouly recorded disc.

**COUPERIN (FRANÇOIS)**

**COUPERIN:** *Treizième Order (Suite) — L'Engagée only*.

See under RAMEAU: *Deux Rigaudons & Musette en Rondo*.

**CURZON (FREDERIC)**

**CURZON:** *Robin Hood Suite — March of the Bowmen* (1 side) & **PHILLIPS:** *Skyscraper Fantasy* (1 side). Charles Williams and his Concert Orchestra. 12" record (2 sides), No. C-72527; price \$1.25.

Two pieces by composers unknown to me but which have all the earmarks of the Hollywood movie music style. The recording is larger than life, but rich and spacious in sound.



## DEBUSSY (CLAUDE)

DEBUSSY: *Iberia*—Images pour orchestre No. 2 (5 sides) & *Berceuse héroïque* (1 side). Paris Conservatory Orchestra conducted by Charles Münch. Three 12" imported records in Set D-EDAS1; price complete with album \$7.35. (Available in automatic sequence only)

A dazzling recording of a work which already boasts five performances available on records. But there is always room for a better one and Charles Münch and the Decca engineers have combined to supply it.

DEBUSSY: *Prelude à l'après-midi d'un Faune*. National Symphony Orchestra conducted by Sidney Beer. 12" imported record (2 sides), No. D-K1037; price \$2.10.

A fitting sequel to last month's release of the three "Nocturnes." We can only observe that modern recording makes the decisive difference in a work so dependent upon the tonal opulence here caught in permanent form.

DEBUSSY: *Syrinx*

See under BAX: *Elegiac Trio*.

## DVORAK (ANTONIN)

DVORAK: *Hussite Overture*, Op. 67 (3 sides) & SMETANA: *The Moldau* (3 sides). Boston "Pops" Orchestra conducted by Arthur Fiedler. Three 12" records in Set VM-1210; price complete with album \$5.75. (Automatic: VDM-1210; price \$4.75).

Two Czech overtures roughly matched in style and the time moment of their composition, but of vastly different popularity. The *Hussite Overture*, while listed in the ESTA catalogue, is new to domestic lists. It is a programmatic work written for the opening of the "National Theatre" in Prague, and commemorating the fifteenth century religious wars between the supporters of the revolutionary John Huss and those of the Orthodox Church.

The conductor of these selections, Arthur Fiedler has been granted by the Victor company the dubious honor of supplying on records the bulk of the "light classics" in their catalogue. While this is not a circumstance that in any way diminished Fiedler's solid conductorial virtues, I find however that these virtues are displayed to less advantage in passionately romantic works. It therefore was no surprise that his performance of "The Moldau" could not compete with that of the Czech Philharmonic Orchestra under the direction of Kubelik (VM-523).

The Boston recording is as usual on the brilliant side, and while of genuine merit does not indicated that Victor is keeping pace with the latest developments in recording technique.

## FRANCOEUR (FRANÇOIS)

FRANCOEUR: *Sonata in E major for Violoncello & Piano*.

See under BREVAL: *Sonata*.



## GODARD (BENJAMIN)

GODARD: *Jocelyn*—Caches dans cet asile (*Berceuse*) & SCHUBERT: *Ave Maria*. Beniamino Gigli (tenor in French & Latin) with Orchestra & Organ directed by Rainaldo Zamboni. 12" imported record (2 sides), No. G-DB6619; price \$2.62.

Music lovers partial to the vocal art of Beniamino Gigli will not require any flowery verbal admonition from this editorial quarter to persuade them that they must have this beautifully recorded disc.



## HANDEL (GEORGE FREDERIC)

HANDEL: *Sonata in C minor*, Op. 1, No. 8 for Oboe & Figured Bass. Ralph Gomberg, oboe & Yella Pessl, harpsichord. 12" record (2 sides), No. WW-502; price \$1.58.

An enterprising first recording offered by a new recording company. While always well disposed towards those who venture on virgin territory instead of adding one more to the some two dozen versions of the "Beautiful Blue Danube," it is not charity that prompts me to recommend this disc. Mr. Gomberg is an excellent oboist who possesses a sense of style rare among wind players, and Yella Pessl, who has a reputation for thumping on her instrument surprised me with a restrained, rhythmic and tasteful performance. The recording is of excellent quality if the balance unduly favors the oboe.

## HAYDN (JOSEPH)

HAYDN: *Symphony No. 49 in F minor* ("La Passione"). Orchestre de Chambre de Paris, conducted by Pierre Duvauchelle. Two 12" imported records (4 sides), Nos. C-LFX676/7; price \$5.24.

At last another symphony from the much-discussed but little-heard reservoir of Haydn's early works. I have never been able to find myself in accord with the rather general prejudice against low opus numbers. Nor can I justify the abundant duplication of the "London" Symphonies so long as first-rate Haydn remains begging for a hearing. And when a great scholar, Alfred Einstein, goes to the trouble of restoring a number of these



symphonies, when a fine band and conductor unite to perform and record them—I refer to Nos. 67 in F major & 80 in D minor as recorded by the now defunct New Friends of Music Orchestra under the baton of Fritz Stiedry (VM-536)—the Victor Company, with almost unpardonable irresponsibility gleefully deletes from its catalogue one of its most laudable accomplishments.

Well French Columbia has stepped into the breach with a recording of this F minor symphony composed in the year 1768. Like many early Haydn works, it is experimental in form—the order of movements is: a lengthy Adagio; a tense Allegro di Molto, reminiscent of the opening allegro of the eightieth symphony and whence "La Passione"; a clipped Minuet with Trio and a Presto-Finale—but as concentrated and well-knit in content as any Haydn work I have heard dating from around this period.

The performance is a meritorious one. It makes use of an ensemble of precisely the right proportions—large enough to provide a solid body of sound but not so packed with players as to impair the intimacy and directness of what is essentially a chamber work. Hence the balance between winds and strings comes off to perfection. Hence also the subtle doubling of string parts by the wind instruments properly becomes a telling part of the musical structure instead of either being overcome by the strings or, just as incorrectly, pointed up as a coloristic device. Less fussiness over superficial detail in favor of a more tense and tightly controlled reading would have pleased me more, but I am happy to have these records. I find that the surfaces, at first hearing somewhat disturbing, purge themselves of noise with repeated playing. It suggests what I heartily recommend: that these discs find their way to your turntable again and again.

## HONEGGER (ARTHUR)

**HONEGGER: Concerto for "Cello & Orchestra—Andante only. Maurice Maréchal, 'cello with "Société de Concerts du Conservatoire" Orchestra conducted by the composer. Two 12" imported records (4 sides), Nos. C-LFX671/2; price \$5.24.**

Honegger should not be judged solely on the basis of his cacophonous "Pacific 231," significantly the one work of this composer to achieve fame—should I say notoriety?—here in the United States. Judging solely from these few recordings, he is a thoughtful composer trying to face in his own way the artistic challenge to create music of spiritual content in the mechanistic Machine Age.

I will not contend that the present concerto, a first recording, is a towering monument to the art of the 20th Century but it is well formed, it has musical logic and it shows that Honegger's labours in theoretical study, his disciplined ex-

cursions into polyphony, were not a waste of time. These records, authentically conducted by the composer and spaciouly recorded on quiet surfaces, cannot be dismissed without a hearing.

**HONEGGER: Trois Psaumes (1½ sides) & Deux Chansons (1½ side). Eliette Schenneberg, soprano, with piano accompaniment by the composer. 12" imported record (2 sides), No. C-LFX690; price \$2.62.**

In this interesting disc, Honegger digs into the rich French literary tradition for his texts. The Psalms are settings of French versions by two 16th century poets; "Benedicam Dominum in Orini" and "Eripe me, Domine, ab homine malo" are by Théodore de Bèze; "Confiteor tibi Domine" by the famous Clément Marot. With the first of the chansons we enter the 19th century with a text by Verlaine, only to return in the last offering to another 16th century offering: a chanson text by Pierre de Ronsard. All of these short but subtle vocal pieces are artfully sung by a voice of great natural beauty projected with intelligence and control. The recording is tonally excellent.



## IVES (CHARLES)

**IVES: Sonata No. 2: "Concord, Mass., 1840-1860" (9 sides) & Sonata No. 1 — In the Barn (1 side). John Kirkpatrick, piano. Five 12" records in Set CMM-749; price complete with album \$7.25. (Available in automatic sequence only)**

Until quite recently Charles Ives was merely a name tossed about here and there among the cognoscenti, an eccentric but successful insurance man reputed to have written some outlandish music, hardly any of which was heard in public. Today, thanks to the Columbia University Festival of American Music — whose efforts could hardly have been bettered by the most high-pressure of publicity agents — Ives looms on the scene of American music as a key figure. Whether or not this is a gigantic hoax perpetrated upon the American public remains to be seen.

I say this because I find myself at a disadvantage in reviewing these records. The few hearings I have been able to give the "Concord Sonata" have not for me uncovered the unity indispensable to great art, and my reaction is essentially a negative one, however tinged it may be with the caution of one who seeks to avoid error. One thing can be said: it is, I believe essentially a romantic work. Its prevailing ferocity often inexplicably dissolves and reveals pretty tunes of a rather spineless character deftly spiced with dissonance. All of which provides some reason for suspecting the sincerity and depth of the seemingly deliberate ugliness.



But enough of snap judgments! Once in a while it is a reviewer's prerogative to temporarily "pass the buck" to his readers.

I should add however two further observations. First I have not, and do not believe we should consider the poetic basis of this presumably programmatic sonata—the four movements are entitled: Emerson, Hawthorne, the Alcotts and Thoreau—because music, as the most immaterial of the arts must stand on its own feet as either coherent or unformed experiences projected into sound. Finally I must dutifully advise the reader that this is a recording of great clarity but greatly marred by a piano tone that is metallic and deficient in resonance.



## JOSQUIN DES PRES

**JOSQUIN:** O Domine Jesu Christe (1 side), & **PIERRE DE LA RUE:** O Salutaris Hostia (1 side). A cappella motets sung by the Strasbourg Cathedral Choir conducted by Abbé Alphonse Hoch. 12" imported record (2 sides), No. C-RFX73; price \$2.62.

An enthusiastically recommended record. It contains one of the two selections in the pitifully meagre discography of the French Renaissance composer, Pierre de la Rue. Of the Fleming, Josquin, praise is idle. The performance is a compelling one: the part writing is at all times transparent while the unity of the separate parts is simultaneously perceived. The clarity and spaciousness of the sound seems to indicate that a moderate-sized church was the locale of the recording.

**JOSQUIN:** Tu Pauperum Refugium.  
See under BRUCKNER: Ave Maria.



## KALMAN (EMMERICH)

**KALMAN:** Emmerich Kalman Suite. Zurich Tonhalle Orchestra conducted by Victor Reinshagen. Two 12" imported records (4 sides) in Set LON-LA20; price complete with album \$5.25.

The contents of this album—selections from the Gypsy Princess, Countess Maritza and the Circus Princess—will of itself commend these excellent recordings to the proper audience.

## KETELBEY (ALBERT W.)

**KETELBEY:** Selected Works. New Promenade Orchestra conducted by Roy Robertson. Three 10" imported records (6 sides) in Set LON-LA22; price complete with album \$3.94.

What we observed immediately above applies as well to this well-recorded album which contains: In a Monastery; In a Persian Market; In a Chinese Temple Garden; Sanctuary of the Heart; The Sacred Hour and Bells Across the Meadow.

## KHATCHATURIAN (ARAM)

**KHATCHATURIAN:** Gayne—Ballet Suite No. 1. Chicago Symphony Orchestra conducted by Artur Rodzinski. Two 12" records (4 sides) in Set V-DV19; price complete with album \$5.00.

Reviewed last month, this excellently recorded performance is now available on quiet vinylite surfaces.

## KREISLER (FRITZ)

**KREISLER:** Liebesleid (1 side) & **TCHAIKOVSKY:** Quartet No. 1 in D, Op. 11—Andante Cantabile only (1 side). William Primrose, violist with piano accompaniment by David Stimer. 12" record (2 sides), No. V-12-0287; price \$1.25.

Two favorite encores made darker in color and more difficult of execution by their transcription for viola, but then the virtuoso revels in erecting hurdles for himself to leap. Good recording on quiet surfaces.



## LISZT (FRANZ)

**LISZT:** Les Jeux d'eaux à la Ville d'Este (Third Year of the "Années de Pèlerinage"). Moura Lypany, piano. 12" imported record (2 sides), No. G-C3721; price \$2.00.

A selection from one of Liszt's more tasteful and restrained piano collections, beautifully performed and recorded.

## LUIGINI (ALEXANDRE)

**LUIGINI:** Ballet Egyptienne. BBC Theatre Orchestra conducted by Stanford Robinson. Two 12" imported records (4 sides) in Set LON-LA18; price complete with album \$5.25. (Available in automatic sequence only).

Unprofound music redeemed by the healthy spirit of the robust French "Opéra-comique," the theatre in which the composer spent a portion of his creative life. An excellent recording made in Kingsway Hall.



**LULLY (JEAN BAPTISTE)**

**LULLY:** *La Puissance de Dieu* (1 side) & **MAUDUIT:** *En son Temple sacré* (1 side), a cappella choruses for mixed voices, Strasbourg Cathedral Choir conducted by Abbé Alphonse Hoch. 12" imported record (2 sides), No. C-RFX74; price \$2.62.

This record contains the sole recorded example—a better one could easily be found—of the church music of Lully, and a duplication of the Mauduit Psalm setting at present available in a slightly superior performance and recording (VM-212) by the Dijon Cathedral Choir under the direction of J. Samson.

**MASCAGNI (PIETRO)**

**MASCAGNI:** *L'Amico Fritz*—Complete recording sung in Italian. Pia Tassinari, soprano & Ferruccio Tagliavini, tenor, with Saturno Meletti, Amalia Pini, Armando Giannotti, P. L. Latinucci, G. Abba' Bersone & ELAR Chorus & Orchestra conducted by the composer. Thirteen 12" domestic records (26 sides) in Set CET-106; price complete with two albums \$25.92. (Automatic sequence) Note: A limited number of the imported pressings are available in manual sequence, priced at \$36.06 in Set CET-4.

We relist this opera reviewed in the August, 1947 issue to advise our patrons that "L'Amico Fritz" is now available in automatic sequence on less expensive domestically manufactured records, and also the remind those interested in the manual coupling that they will find a few copies of the superior imported pressings still available.

**MAUDUIT (JACQUES)**

**MAUDUIT:** *En son Temple Sacré.*

See under LULLY: *La Puissance de Dieu.*

**MILAN (LUIS)**

**MILAN:** *Pavana & Giga.*

See under VAUGHAN WILLIAMS: Concerto for Oboe & Strings.

**MOZART (WOLFGANG AMADEUS)**

**MOZART:** Concerto No. 4 in G major, K. 41 (3 sides) & **BACH, JOHANN CHRISTIAN:** Concerto in F major, Op. 13, No. 3—Rondo only (1 side). Marguerite Roesgen-Champion, piano

with orchestra conducted by Albert Wolff. Two 12" imported records (4 sides), Nos. G-RFX75/6; price \$5.24.

This is the last of the four study concertos (K. 37, 39, 40, 41) that an eleven year old genius fashioned for himself from sonata movements of well-known elder composers of his day. In the concerto in G major, the outer movements come from the works of Leonzi Honauer, the Andante from a sonata by Hermann Friedrich Raupach.

Mozart was at this time little acquainted with the then new fortepiano nor with its unique stylistic possibilities. It is thus surprising that Mme. Marguerite Roesgen-Champion, a more than competent harpsichordist, did not see the wisdom of performing this concerto with the instrument stylistically as well as historically demanded. All would have been forgiven had the precision and deftness of the harpsichord been projected through the piano, but for some unaccountable reason, the engineers contrived to accentuate the bass end of the piano tone. Consequently this performance, while not lacking in solid virtues, remains heavy and earth-bound. The same error was fortunately not made with the single movement of the Johann Christian Bach concerto. It is performed with insight and taste and compensates somewhat for the deficiencies noted above. A final admonition! Young Mozart, as old, has the innocence of a child, but let it not obscure the profundity that lies beneath the surface. These are records well worth having.

**MOZART:** *Die Entführung aus dem Serail*—Martens aller Arten (Act II). Erna Berger, soprano (in German) and the Philharmonia Orchestra conducted by Josef Krips. 12" imported record (2 sides), No. G-DB6616; price \$2.62.

Erna Berger's Queen of the Night in the Sir Thomas Beecham recording of "Die Zauberflöte" (VM-541/2) is a fine portrayal of a key character in this Singspiel; her more recent record, the "Et incarnatus est" from the C minor Mass, K. 417 (G-DB6536) also can boast many virtues. These records make it all the more difficult to explain the insecure attacks, the faulty intonation and even the poor sense of style revealed by this record. I find that the performance in English of Eleanor Steber (V-11-9772 in VM-1157) is much to be preferred.

**MOZART:** *Idomeneo*—Overture & Der Schauspielerdirektor—Overture. National Symphony Orchestra conducted by Boyd Neel. 12" imported record (2 sides), No. D-K1410; price \$2.10.

The best version now available of these two mature overtures in a spaciouly rich recording.

**PERGOLESİ (GIOVANNI)**

**PERGOLESİ:** Concerto in C major for Oboe & Orchestra, arranged by John Barbirolli. Evelyn Rothwell, oboe and the Hallé Orchestra conducted by John Barbirolli. 12" imported record (2 sides), No. G-C3731; price \$2.00.



John Barbirolli teams up as arranger and conductor with his oboist wife in performing this modest Pergolesi "concerto," pieced together by himself from tidbits attributed to this composer. Normally I hold arrangements highly suspect but this one at least appears to be in moderately good taste even if the work is not convincingly held together. The performance is well recorded but I would like the sound to come off the platter with somewhat less heavy-footed treatment by the orchestra.

## PHILLIPS (DONALD)

**PHILLIPS: Concerto in Jazz.** Art Young (piano) with Mantovani and his Concert Orchestra. 12" imported record (2 sides), No. LON-812003; price \$1.57.

Technically excellent recording lavished on music unworthy of it.

## PIERRE DE LA RUE

**PIERRE DE LA RUE: O Salutaris Hostia.**

See under JOSQUIN DES PRES: O Domine Jesu Christe.

## PORTER (COLE)

**PORTER: Cole Porter Suite.** Louis Levy and his Concert Orchestra. Two 12" imported records (4 sides) in Set LON-LA19; price complete with album \$4.20.

**CONTENTS:** Night and Day; I Get a Kick Out of You; My Heart Belongs to Daddy; In the Still of the Night; Let's Do It; I've Got You Under My Skin; Don't Fence Me In; Anything Goes; Begin the Beguine.

A well-recorded album of musical comedy favorites.

## PUCCINI (GIACOMO)

**PUCCINI: Turandot — Morte di Liù (Act III).** Pia Tassinari, soprano (1 side) & Signore, Ascoltal Non piangere, Liù. Pia Tassinari, soprano & Arturo Ferrara, tenor (1 side). 12" record (2 sides), No. DISC-48-001; price \$2.00.

A domestic pressing of a Fonit disc made around the year 1942, and as far as I am able to determine never before available commercially in the United States. Tassinari is in better form here than in several more recent discs.

## PURCELL (HENRY)

**PURCELL: Retired from any mortal's sight (from "King Richard II");** Sylvia, now your scorn give over; I see she files from me; An Ode to Cynthia Walking on Richmond Hill (On the brow of Richmond Hill). Astra Desmond, contralto & Harold Craxton, piano. 12" imported record (2 sides), No. D-K1397; price \$2.10.

I have always reserved a special niche in my record shelf for Purcell records and the present disc is already safely lodged there. The short-windedness that Purcell shares with Boyce (q.v.) is unnoticed in these songs. Astra Desmond's singing boasts real eloquence and clarity of diction, qualities enhanced by most realistic recording. Yet one wishes that a harpsichord had provided the accompaniment.

**PURCELL: Sonata in G minor for Violin & Figured Bass (arr. Goldsbrough).** Frederick Grinke, violin & Arnold Goldsbrough, piano. 12" imported record (2 sides), No. D-K1404; price \$2.10.

This is one of Purcell's most wonderful sonatas here accorded excellent recording, but mutilated by tasteless and overly expressive violin playing and the non-employment of the harpsichord so clearly demanded by Purcell's style. A performance by Stefan Frankel and Sterling Hunkins (MC-1023) not available for some time is on the opposite side of the fence: it has taste, employs the harpsichord to the proper degree, but is burdened with surface noise.



## RAMEAU (JEAN PHILIPPE)

**RAMEAU: Cortège d'Eglé.** Maurice Maréchal, 'cello with piano accompaniment by Henriette Roget. 12" important record (2 sides), No. C-LFX641; price \$2.62.

For lack of adequate information on the record labels, I can only guess at the proper identification of this selection. It would seem to have been taken from a one act lyric stage piece, the first composition by Rameau to appear after the outbreak of the famous "War of the Buffoons." This work, which according to Masson's "L'Opéra de Rameau" displays Italian stylistic features derived from the "Buffoon" troupe, was produced at the Royal Theatre at Fontainebleau in the Fall of 1753, was ignored by the contemporary press and to this day for that matter, for the music remains in manuscript.

If my supposition is correct, the contents of this record — Musette en Rondeau et Air, & Gavottes en Rondeau et Rigaudon — are the musical result of an arbitrary selection from a subtle score of instrumental passages and their arrangement as solo 'cello tidbits. This is not a procedure calculated to win plaudits from this quarter, but it is good nonetheless to get even a whiff of the much mauled music of Rameau.

The performance is in keeping with the intention of the arrangement: the unpretentious dance movements are squeezed for the last drop of expression by one of France's most popular 'cellists. Recording is excellent.

**RAMEAU: Les Surprises de l'Amour, Opéra-Ballet in Three Acts — Suite for violoncello and piano.** Maurice Maréchal, 'cello with piano accompaniment by Henriette Roget. 12" imported record (2 sides), No. C-LFX694; price \$2.62.



**CONTENTS:** Ouverture et Menuet; Passepied; Dance pour les amours et les plaisirs; Air; Gigue.

Except for our complaint about sloppy labeling, the review immediately above applies also to this interesting record. The playing is however a little more controlled and hence much to be preferred. Both selections appear on discs for the first time.

#### **RAMEAU: Les Cyclopes.**

See under BACH: Concerto in C major for Three Harpsichords.

**RAMEAU: Deux Rigaudons & Musette en Rondo** (1 side) & **COUPERIN: Treizième Ordre (Suite)** — L'Engagéante only (1 side). Gilles Guilbert, piano. 12" imported record (2 sides), No. C-LFX606; price \$2.62.

The Couperin is a first recording; the Rameau selections are piano duplications of movements found in the harpsichord suite pieced together from the second volume (1724) of the "Pièces de Clavecin" by Wanda Landowska and performed by her (VM-593).

A comparison of the two versions reveal a disparity of interpretation staggering even in these days of performer license. Guilbert finds that these short pieces are of a fragile beauty safe only in the pale light of the aristocratic salon. Her miniature reading, unsteady in tempo, loose, yielding in rhythm is in the most marked contrast to the tenseness and rhythmic vigour of Madame Landowska. The harpsichord performance permits one to believe that Rameau transcended the narrow aristocratic world in which he spent his life.

#### **ROSSINI (GIOACCHIMO)**

**ROSSINI: Il Barbiere di Siviglia—La Calunnia è un venticello** (1 side) & **VERDI: Simon Boccanegra — Il lacerato spirito** (1 side). Luciano Neroni, bass with EIAR orchestra conducted by Ugo Tansini. 12" imported record (2 sides), No. CET-BB25144; price \$2.62.

A voice of no great distinction the tonal limitations of which are not compensated for by superior musicianship. For both arias on this record one can without difficulty find superior performances.



#### **SAINT-SAENS (CAMILLE)**

**SAINT-SAENS: Symphony No. 3 in C minor, Op. 78.** Philharmonic-Symphony Orchestra of New York conducted by Charles Münch with E. Niesberger (organ). Four 12" records (8 sides) in Set CMM-747; price complete with album \$6.00. (Available in automatic sequence only)

The addition by Saint-Saëns of organ and piano to the symphonic apparatus can be viewed as a response to the need of material weight as compensation for the internal insubstantiality of the music of this prolific French composer. And the innovation stands therefore in bold contrast to the purposefulness of Beethoven in scoring his Ninth Symphony with voices as a symbol of his identification of the human ideal with the symphonic. But such a comparison is almost ludicrous for to Saint-Saëns, music was merely a matter of "elegant (melodic) lines . . . harmonious colors and . . . a beautiful succession of chords . . ." This is truly what one finds in this "symphony" in a technically excellent recording featuring the domestic record debut of Charles Münch. The new discs easily surpass the heretofore excellent version conducted by Piero Coppola (VM-100).

#### **SCHUBERT (FRANZ)**

**SCHUBERT: Ave Maria.**

See under Godard: Jocelyn.

#### **SIBELIUS (JAN)**

**SIBELIUS: Symphony No. 2 in D major, Op. 43.** Philadelphia Orchestra conducted by Eugene Ormandy. Five 12" records (10 sides) in Set CMM-759; price complete with album \$7.25. (Available in automatic sequence only)

Long ago my scale of musical values rules out the empty and pretentious music of Sibelius, but recalling well a time when I firmly believed that the second symphony had true greatness, I can ill afford the arrogance of youth that asks all to think and act as I.

The Koussevitsky recording (VM-272) has long been the standard one, and by virtue of its outspoken and heated passion it is likely to continue in high favor. The new recording is unquestionably superior in sound engineering and is much different in interpretation: it does not stretch out a score in danger of being found interminable in length and deficient in inner life.

#### **SMETANA (BEDRICH)**

**SMETANA: The Moldau.**

See DVORAK: Hussite Overture.

#### **STRAUSS (JOHANN)**

**STRAUSS: Emperor Waltz.** New Symphony Orchestra conducted by Josef Krips. 12" imported record (2 sides), No. LON-T5019; price \$2.10.

For those who have yet to add an "Emperor Waltz" to their collection, this disc can be recommended as the best now available.



## TCHAIKOVSKY (PETER ILYICH)

**TCHAIKOVSKY: The Months, Op. 37a** — June & November only. José Iturbi, piano. 12" record (2 sides), No. V-12042; price \$1.25.

"The Months" is a piano suite comprising twelve movements each devoted to one month of the year. The two selected movements on this disc are No. 6 (Barcarolle) and No. 9 (Troika en traîneaux in E) respectively. They come to us in an adequate performance by a pianist who has never regained the high artistic stature of his early years. The piano tone is spaciouly projected from this record.

**TCHAIKOVSKY: Andante Cantabile.**

See under KREISLER: Liebesleid.



## VAUGHAN WILLIAMS (RALPH)

**VAUGHAN WILLIAMS: Concerto for Oboe and Strings** (5 sides) & **MILAN: Pavana and Giga** (arranged by William Spencer Johnson for English horn and orchestra) (1 side). Mitchell Miller, oboe and English horn with Seidenberg Little Symphony Orchestra conducted by Daniel Seidenberg. Three 12" records (6 sides) in set MER-DM7; price complete with album \$5.25. (Automatic only)

A work composed during World War II which betrays little of the tension under which it took its shape. I find that the pastoral impulse runs deeply into this concerto as it does in so many other of the composer's works. Mitchell Miller is a fine musician; his tone is not huge, but it is well focused and his neat phrasing point up the small beauties of an unpretentious concerto.

The Luis Milan "Pavana" and "Giga" on the odd side is less successful for having been expanded to orchestral dimensions as a comparison with the original version on (AS-40) will quickly reveal. But this is a stimulating album well recorded on silent surfaces.

**VAUGHAN WILLIAMS: Mass in G minor. Fleet Street Choir** conducted by T. B. Lawrence. Three 12" imported records (6 sides) in Set D-EDA57; price complete with album \$7.35. (Available in automatic sequence only)

If the Oboe Concerto reviewed above sounds the pastoral note, the "Mass" shows the composer looking back to the Renaissance for a much different musical style. For a little ways in the opening movement, the "Kyrie," one could almost be deceived into believing this the real thing. But the dissonance mounts and the characteristics of the eclectic 20th century come into clear view.

Somehow the combination of Decca records with the Fleet Street Choir is one that is seldom bettered for sheer opulence of human sound. This is a provocative work well worth digging in to.

**VAUGHAN WILLIAMS: Orpheus with his Lute.**

See under BOYCE: The Song of Momus to Mars.

## VERDI (GIUSEPPE)

**VERDI: Simon Boccanegra** — *Il lacerato spirito.*  
See under ROSSINI: *Il Barbiere di Siviglia.*



## WEBER (CARL MARIA VON)

**WEBER: Der Freischütz** — Und ob die Wolke sie verhüllt (Act III, Scene 2). Tiana Lemnitz (soprano in German) & Berlin State Opera Orchestra conducted by Leopold Ludwig ('Cello solo: Walter Lutz). 10" imported record (2 sides), No. G-DA1881; price \$2.00.

Here is singing of a quality guaranteed by the name of Tiana Lemnitz.

## WILLIAMS (DONALD)

**WILLIAMS: Skyscraper Fantasy.**

See under Curzon.



## COLLECTIONS

**HARPSICHORD RECITAL.** Ralph Kirkpatrick, harpsichord. Six 12" records (12 sides) in Set MC-25; price complete with album \$7.20. (Available in automatic sequence only)

**CONTENTS: GIBBONS: The Lord of Salisbury, His Pavin & The Queen's Command** (1 side); **MORLEY: Goe from my Window** (1 side); **PURCELL: Suite No. 1, G major, Suite No. 2, G minor & Lilliburlero** (2 sides); **COUPERIN: Les Ombres Errantes, Les Baricades Mistérieuses, Les Vergers Fleuris, Le Carillon de Cithère** (2 sides); **RAMEAU: La Villageoise, Le Rappel des Oiseaux, Rigaudons, Musette en Rondeau, Tambourin** (2 sides); **BACH: Chromatic Fantasy and Fugue** (3 sides); **SCARLATTI: Sonatas in D major, L. 262 & in A minor, L. 429** (1 side).

The approval that we had to withhold from the first review of this month's Supplement, can safely be poured forth in double measure for this album. Never have I heard Mr. Kirkpatrick in a more successful recital. It is good to have this war-time casualty back in the catalogue of living music.

**OPERATIC SELECTIONS: Cloe Elmo, mezzo-soprano in Italian & Elar Orchestra** conducted by Armando La Rosa Parodi & Ugo Tansini with Gina Cigna, soprano. Three 12" imported records (6 sides) in Set CET-10; price complete with album \$8.86.



**CONTENTS:** GIORDANO: *Fedora* — O grandi occhi lucenti; CILEA: *Adriana Lecouvreur* — O vagabonda stella d'Oriente; WAGNER: *Tristan und Isolde* — Brangaena's Warning; VERDI: *Il Trovatore* — Condotta ell'era in ceppi; Aida — Fu la sorte dell'armi & E mentir spero ancora? (Duet with Gina Cigna).

A singer who made a successful debut at the Metropolitan Opera House this past season in "Il Trovatore" appears in a display album. Soon she will record exclusively for RCA-Victor.

**SONGS YOU LOVE.** Ada Alsop, soprano & Robert Farnon's Orchestra. Three 10" imported records (6 sides) in Set LON-LA-21; price complete with album \$3.94.

**CONTENTS:** LOGAN: *Pale Moon*; CADMAN: *At Dawning*; WOOD: *A Brown Bird Singing*; SPEAKS: *Morning*; MARSHALL: *I Hear You Calling Me*; DEL RIEGO: *Homing*.

Another in a never-ending series of semi-popular sets by London Records. It is sheer exhaustion, not snobbery that prompts me to protest: for one month we have had more than our due.

**CZECH FOLK SONGS:** Songs of Lidice. Jarmila Novotná, soprano, with piano accompaniment by Jan Masaryk. Three 12" records (6 sides) in set VM-936; price complete with album \$4.75.

**CONTENTS:** *Why Didn't You Come?*; *Green Woodlands*; *Maidens Walking down the Road*; *My Son, My Son*; *If I had a Dream, My Darling*; *He Whose Beloved is Dark*; *Oh, Mountain, How High Thou Art*; *Love, Dear God, Love*; *Flowing Waters*; *My Little Anna*; *Gone is My Love*; *Underneath Our Window*; *Good Night*; *I'll Buy Myself a Black Horse*; *When We Die*.

With the recent and tragic death of the statesman who acted as accompanist for Jarmila Novotná, the re-pressing of this popular wartime album is an appropriate gesture to the memory of this Czech patriot.

**CARNIVAL TROPICANA.** Andre Kostelanetz and his Orchestra. Four 12" records in set CM-753; price complete with album \$6.00.

**CONTENTS:** LECUONA: *Malagueña* (from Suite "Andaluca"); RODRIGUEZ: *La Cumparsita*; PARTICHILA: *Jarebe Tapatio*; FERNANDEZ: *Cielito Lindo*; SERRADELL: *La Golondrina*; ROIG: *Yours (Queréme Mucho)*; LECUONA: *Siboney*; FILIBERTO: *Caminito*; MADRIQUERA: *Adios*; BARROSO: *No taboleiro de Bohiana*.

Andre Kostelanetz in his customary role; exotic tunes dished out in inflated orchestral color.

**LOTTE LEHMANN:** Selections sung in the film "Big City." Lotte Lehmann (soprano) and orchestra conducted by Robert Armbruster. Two 10" records in set VM-1226; price complete with album \$3.00.

**CONTENTS:** BRAHMS: *Lullaby*; SCHUMANN: *Träumerei*; BERLIN: *God Bless America*; MOLLOY: *The Kerry Dance*.

An album unified only by the personality of Madame Lehmann, but not containing her best efforts.



## A NEW BOOK

**CURT SACHS:** *Our Musical Heritage; A Short History of Music.* New York, Prentice-Hall, 1948. Price \$5.00.

Those interested in great music on records are in debt to Curt Sachs. Perhaps the first musicologist to foresee the potentialities of the phonograph as an instrument to recover "Our Musical Heritage," Dr. Sachs gave us first the Parlophone "Two Thousand Years of Music" and later the more ambitious "Anthologie Sonore." In both cases these recorded anthologies of world music not only provided music up to that time unavailable on disc, but opened the market that made it possible for commercial enterprises to follow suit. And now he performs another service for recorded music; this time it comes in the form of the book listed above.

What is unique about "Our Musical Heritage" is the fact that while the volume can serve as an excellent textbook—by no means does this mean dull reading—it is also a systematic and unified set of program notes for the records in the two collections cited above. Musical examples referred to in the text are whenever possible those on these records, and the disc numbers are inserted into the body of the book.

Those who have read Dr. Sachs' "Commonwealth of Art" (New York, Norton, 1946) will know the point of view to expect in his last volume, for in that book the author advanced the notion that style in the fine arts oscillates regularly in pendulum fashion about two poles variously defined as static-dynamic, classic-romantic. If such a thesis, so easily boiled down to a novel variety of materialism, is open to question, there can be no question that the highly individual character of this volume makes for stimulating reading. But what will undoubtedly fascinate the intelligent record collector is the wealth of information contained in a volume of modest size, the intelligent discussion of music in non-technical terms, and most of all, the integration of living examples—recordings—into a living history of world music.



## CHILDREN'S RECORDS

ALADDIN AND HIS WONDERFUL LAMP. As told by Turhan Bey, with Henri Rene Orch. Two 10" records (4 sides) in Set V-Y364; price \$2.25 (Unbreakable).

THE FURTHER ADVENTURES OF TUBBY THE TUBA. As Told by Ray Middleton with Russ Case Orch. Two 10" records (4 sides) in Set V-Y365; price \$2.25 (Unbreakable).

ALADDING AND HIS WONDERFUL LAMP. As told by Milton Cross with supporting cast & orchestra. Two 10" records (4 sides) in Set MC-M87; price complete with album \$2.37.



## YOUNG PEOPLE'S RECORDS

10" unbreakable records, prices at \$1.57 each.

301: GOING WEST. A collection of American Pioneer Songs. Sung by Tom Glazer. Contents: Shoot the Buffalo; Where away! Stranger? The Jolly Waggoner; Monkey's Wedding.

309: LENTIL. As told by Norman Rose. Harmonica by Eddy Manson.

311: THE WONDERFUL VIOLIN. As told by Douglas Moore & played by Mischa Mischakoff.

403: LET'S ALL JOIN IN. Sung by Pete Seeger. Contents: Takes Everybody to Build This Land; Yankee Doodle; Chisholm Trail; The Farmer; Erie Canal; John Henry.

406: UNDERGROUND TRAIN. Story by Jay Williams. As told and sung by Kenneth Spencer.

407: IGOR STRAVINSKY FOR YOUNG PEOPLE. Walter Hendle conducting members of the N. Y. Philharmonic-Symphony Orchestra in selections from "Petrouchka."

601: MUFFIN IN THE CITY. As told by Norman Rose.

603: MUFFIN IN THE COUNTRY. As told by Norman Rose.

611: THE SLEEPY FAMILY: As told by Norman Rose. Sung by Betty Sanders.

615: THE LITTLE FIREMAN: As told by Martin Wolfson.

617: WHEN THE SUN SHINES: As sung by Tom Glazer.

619: LITTLE INDIAN DRUM. Music by Alex North. Told & sung by David Brooks.

700: WHAT THE LIGHTHOUSE SEES. As told and sung by Tom Glazer.

703: LITTLE BRASS BAND. As told by Frank Gallop. Music by Walter Hendl.

705: HAPPY BIRTHDAY: As told by Gilbert Mack.

1000: HAYDN: Toy Symphony. Orchestra conducted by Max Goberman

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